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For the inside of the card mark off from the left-hand side and top a border seven-eighths of an inch wide—for the inside, the long way of the card is the up and down—at the lower edge, and at the right-hand side of the top of the border mark off a square. Color all the border a light blue, except the squares which are made a soft medium gray. Oil paints are used, and for the border the color should be put on with a soft rag, rubbing it in lightly and removing all that remains on the surface. The line marking the border should be drawn very faintly, and the work of tinting done carefully, so the color will not go over the line. In the lower square paint three yellow pumpkins, with a pile of red apples in front of them—in the upper square part of a stalk of corn, placed across from left to right and showing one ear of corn and part of another, from which the dry husks are partly torn, displaying the yellow grains. On the rest of the border put autumn leaves, heads of wheat, yellow-seeded grass, and the red seed-cups of wild roses, laid carelessly on and not crowded together. Immediately below the border at the top put the quotation :

"Pray sit you down;
For now we sit to chat as well as eat."
SHAKESPEARE.

and below that the menu.

On the half of the second card, which, when put with the first and folded, will be the front of the card, put a narrow gold-colored border, not more than one-sixteenth of an inch wide, after having first tinted the card a light creamy brown. On the left side of the card paint a little maid in an old-fashioned dress with an apron full of flowers, standing on a stone walk; below, close to the bottom, put a brown branch of a tree with red leaves, and above the figure another branch. The lower branch goes a little beyond the middle of the card and beyond the figure, but the upper branch does not extend quite half as far, thus making space for a quotation. Any dictionary of familiar quotations, by the way, will afford suitable inscriptions for menu cards. The following lines are from "Romeo and Juliet:"

"I hold an old accustomed feast
Whereto I have invited many a guest,
Such as I love, and you, among the store,
One more, most welcome, makes my number more."
SHAKESPEARE.

On the half that forms the back paint a stem of Virginia creeper with only one or two bright leaves left on, and one bunch of its purple berries, and some

deep and fasten it with mucilage to the plain side of the inside card. The front and back of the outside card must be cut apart, or, when put together, the card will not fold. Fasten each half securely with mucilage, and press well together. A silk cord and tassel is looped over the card so as to be in the middle when folded.

side, with two squirrels peeping over the trunk of a fallen tree in the foreground, and the quotation :

"Thou comest, Autumn,
With banners by great gales incessant fanned,
Brighter than brightest silks of Samarcand.
Thy royal hand
Outstretched with benedictions o'er the land."
LONGFELLOW.

A third design shows, below a pair of branching antlers, one end of a widespread table with assembled guests in rich, old-style dress, and still below :

"You are passing welcome,
And so I pray you all to think yourselves."
SHAKESPEARE.

For another above

"Fill soft and deep, O winter snow!
The sweet azalea's oaken dells,
And hide the bank where roses blow,
And swing the azure bells!
O'erlay the amber violet's leaves,
The purple aster's brookside home,
Guard all the flowers her pencil gives
A life beyond their bloom."
WHITTIER.

put a wood scene, showing a nook beside two rocks a little way up, the rugged trunks of the trees behind them, a gray twilight effect in the distance, and falling snow which is just beginning to cover the ground and drift over the leaves and flower-stalks beside the rocks.

A fifth card has a row of merry faces, smiling out from surroundings of large hats and warm furs, across the top, and below,

"Thanksgiving comes;
From far and near
The guests arrive,
The house swarms like
A busy hive,
And all is mirth and cheer."

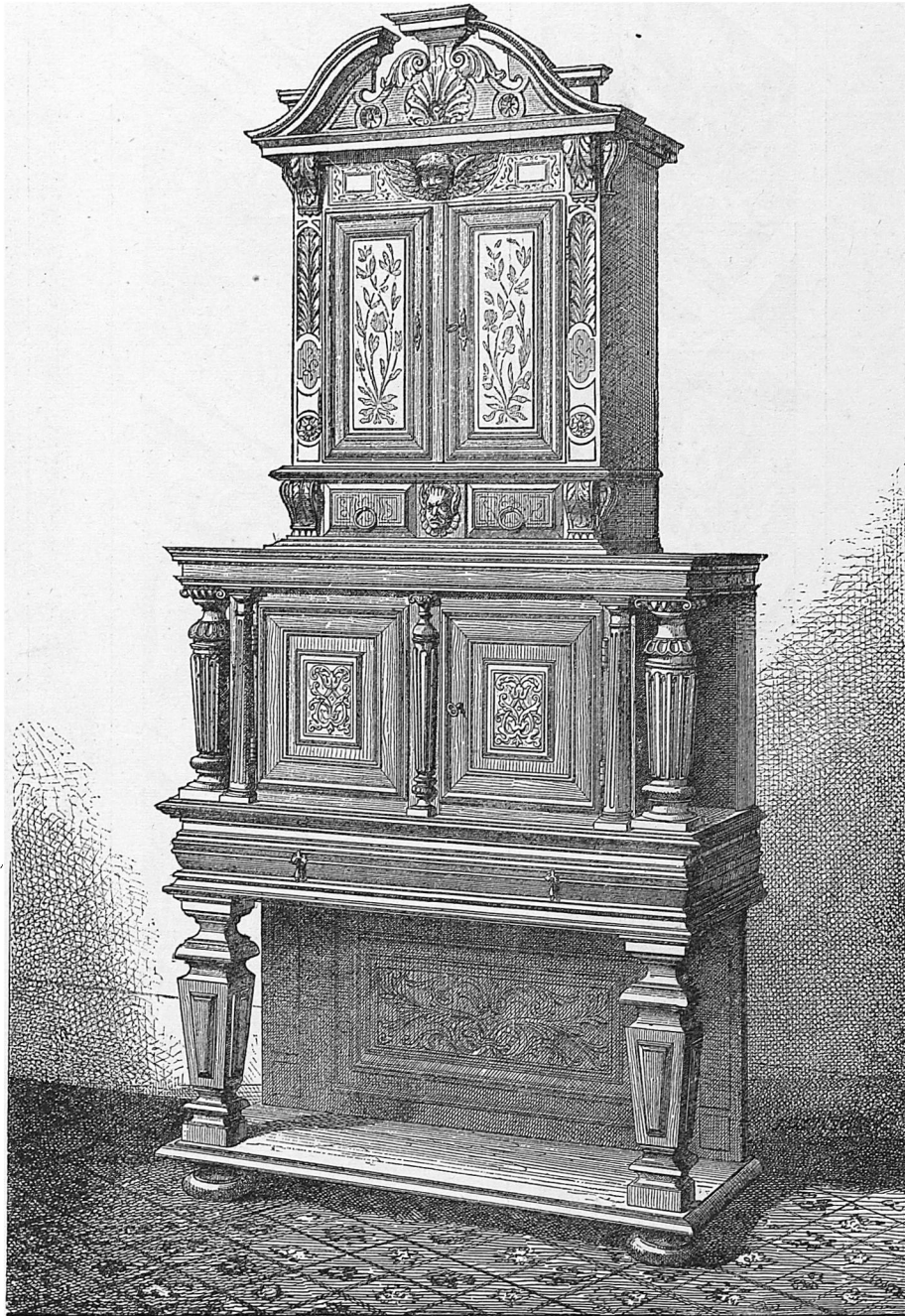
The taste and fancy of each worker will suggest many designs.

Certain cards may be made to illustrate some well-remembered incident, which will afford a fund of mirth, and serve as a suggestion for old-time stories, or which may hold a particular charm to the parties concerned, as a memento of some pleasant occurrence.

L. A. F.

"BARTOLOZZI DECORATION."

THE rage for the pretty, soft-toned, stippled Bartolozzi engraving has brought about in England a new kind of panel embellishment for walls, doors, fireplaces and furniture. "Bartolozzi decoration" is the name given to "the new art," somewhat absurdly, for the principle is not new and the application need not be confined to the fruits of that particular Italian artist. The "art" about the thing is also open to question. "The impressions," we are told, "are



FRENCH CARVED WOODEN CABINET OF THE SEVENTEENTH CENTURY.

IN THE COLLECTION OF G. LANCELOT, OF TROYES.

The inside of each card is alike, but the designs for the outside should be as many as there are guests, although if the guests are numerous each design may be repeated. It is well to have on each back some kind of fall flowers, leaves or fruits. Milkweed-pods, one closed and one open, with the downy winged seeds escaping; an opened chestnut bur; a cluster of acorns with a bright-colored oak leaf; the yellow



DECORATIVE BORDER FROM AN OLD METAL POT.

grass, or a stalk with dry, half-opened seed-pods. At the top put the words "Thanksgiving Greeting" and the name of the guest for whom it is intended; at the bottom put the date. The lettering may be done in any style the worker feels qualified to attempt. Whiting's colored etching inks, applied with pen, give the best results.

After the cards are dry fringe silk or ribbon an inch

flower with a black bur-like centre which covers western prairies; the rich-colored sumach; and the many weeds with odd-shaped seed-vessels, which abound in fence corners, all make good designs.

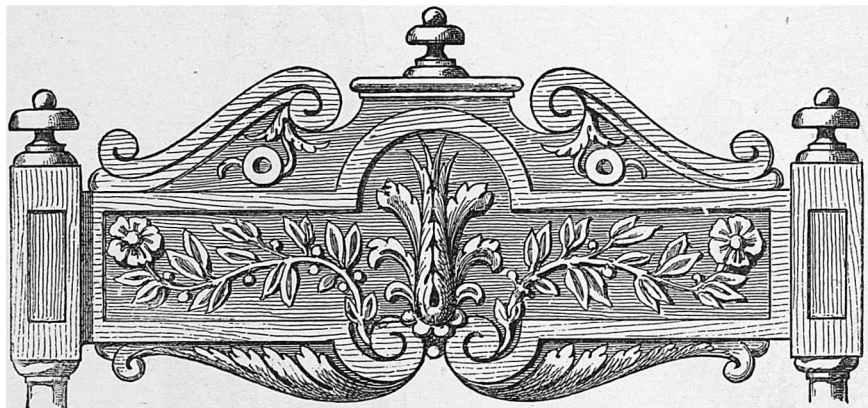
For the front of a second card paint a wood scene, a road leading uphill, a stony hollow at one side, yellow leaves on the over-reaching trees, dropping down on to the road, and piled up in drifts at the

gummed on to the woodwork in the places left for them and then varnished over, the peculiar lightness of the work making it most suited to the decoration of furniture of the Adam style." It looks as if the inventor's ingenuity had been projected in this direction by acquiring a lot of worn Bartolozzi plates no longer available for marketable impressions. However that may be, this mode of decoration is not a bad way of

disposing of inferior impressions. Of course, no person of taste would dream of making such a use of his choice prints. In a room with "Bartolozzi decoration" described by The (London) Artist: "All the woodwork of the room is painted with pure white, the wall above the wainscot being of a light green stippled pattern." The writer says: "The effect of this

gusted persons of taste, who would have nothing to do with such inartistic hodge-podge. Since then we have learned to distinguish what is really worthy of imitation in Japanese furniture and decoration, and suitable for use in our western civilization, from what is simply curious and eccentric. The example selected for reproduction here from several interesting

photographs sent us by Bradstreet, Thurber & Co., of Minneapolis, of their "Anglo-Japanese" furniture, embodies some of the best characteristics of the work of the latter people; although the somewhat unimportant cabinet we use for illustration hardly perhaps does justice to the American manufacturers. In this example we find lightness in appearance combined with soundness in construction, and balance in



FRENCH CARVED CHAIR-BACK OF THE SIXTEENTH CENTURY.

green-and-white scheme of decoration is inexpressibly chaste and light, the green employed being the beautiful tone to be found only in the best Wedgwood."

NEO-JAPANESE FURNITURE.

THE examples of neo-Japanese furniture illustrated herewith indicate that manufacturers in this country and in France have learned to borrow from our Oriental neighbors with more discretion than formerly. The incongruous imitations of Japanese peculiarities

the place of symmetry well applied in the arrangement of the shelves and partitions. The carved dragon is quite in the Japanese spirit, and is pleasantly fanciful. Bamboo is used enough to keep up the Japanese character of the ware, and apparently only gives place to heavier material where it may be considered necessary to strengthen the lines of construction.

LUSTRA PAINTING.

THE new art of lustra painting has now been for some time before the American public, and may be fairly said to have established its position as a legitimate and attractive branch of decorative work. It is not a repetition of something that has preceded it, though suggestive of old Spanish decorated leather, of ancient illuminated manuscripts on vellum, and of other art productions of mediæval times. The work is done upon textiles with powder colors, which are made to adhere to the material they embellish by means of a peculiar medium which is mixed with the colors on a special palette having little wells or cups. It is applicable to plush, velveteen, satin sheeting, ribbed silk and linen, and is used for friezes, dados, door panels, bracket and mantel hangings, table-covers, curtain borders, and a great variety of smaller objects. Lustra decoration is extremely rich and handsome, and is entirely distinct, both in color and general effect, from the results of oil or water-color painting. The designs best adapted to the work are scrolls and conventional flowers, fruits and foliage.

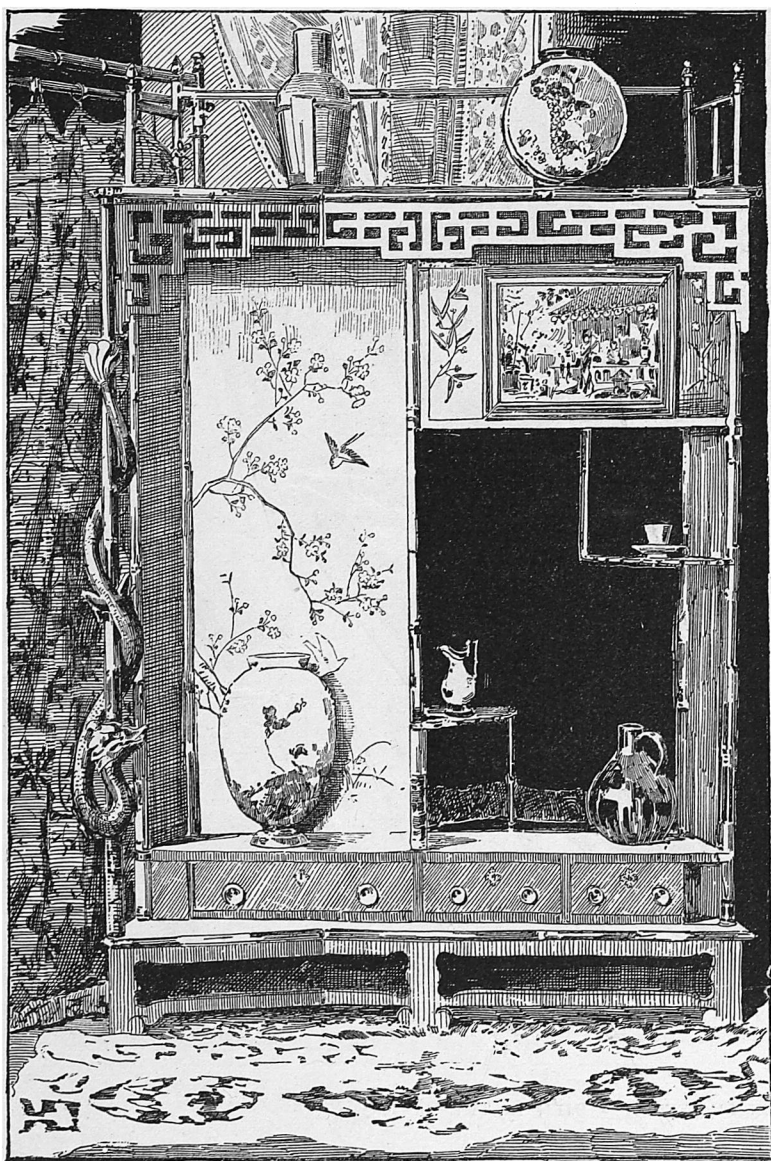
The colors used are of two kinds—the metallic and the non-metallic or dull colors. The former are used either alone or mixed with certain dull colors, while the latter are used as a glazing, either for a touch of richer color than the metal, or for a deeper, warmer shadow. Each box of the lustra paints, which are personally prepared by R. H. Bragdon, of New

York, contains thirty bottles of assorted colors (from which many new tints may be made by mixing) and one large bottle of the medium, which is used for all

the colors except carmine, for which there is a bottle of a special medium. Printed directions are also enclosed sufficiently full to enable an amateur to do the work



FRANCO-JAPANESE CORNER CABINET.



ANGLO-JAPANESE CABINET.

in decoration and construction which followed the wholesale importation of the wares of that people into this country, just after our Centennial Exhibition, dis-

well without a teacher. In painting on plush, it is indispensable that the pile should be close and short. The designs are first sketched or stamped on the material to be decorated, as in embroidery, and a fine decorative effect, like that of the Bennett fence, is obtained by painting in black, brown or gold, or embroidering with silk an outline around each petal, stem, and leaf. The colors are applied with camel's-hair brushes, not by stippling, but by firm strokes, using the brush as flat as possible, and taking the color frequently from the palette, thus avoiding an unequal coating and the necessity of going over the ground again, for, with the exception of a little glazing in parts, the need of several coats is obviated by placing the highest lights and the richest shadows where they are required and uniting them by a middle tint. While it is true that the appearance of the finished work depends greatly upon the taste, feeling, and discrimination of the painter, it is also true of this art, more perhaps than of any other, that the wholly uninstructed, by the exercise of ordinary common-sense, can produce creditable results, inasmuch as the work is not brought in comparison with any other kind of painting. In lustra a rose or other flower cannot be painted pictorially, and being purely decorative, its beauty depends simply, apart from the drawing, upon the feeling with which the iridescent high lights and warm, soft shadows are put in. It is to be noted, too, that the work recommends itself not only to the worker, but also to the purchaser, objects well decorated in lustra finding, we are informed, a ready sale.



JAPANESE LACQUER DECORATION.